

Transcribed
SERIES

the Jimi Hendrix experience
axis:
bold as
love



Up From The Skies

Words and Music by Jimi Hendrix



"EXP" segues into this song concerning a visiting extra-terrestrial and its queries regarding life on this planet, providing some subtle tongue-in-cheek social commentary in the process. Meanwhile, a "jazzy" groove is laid down by a trio of Earth denizens: Mitch (with brushes in hand), Jimi (with wah-wah pedal at foot) and Noel.

Note that the guitar accompaniment throughout the verses has been reduced to a chord-chart type of format. For greater ease of reading, you'll need to refer to the chord diagrams in order to achieve the correct voicings. Incidentally, if these forms, with their numerical designations, are "alien" to you and you're curious as to their origin, then check out your library for textbooks dealing with basic harmony. Some additional information may also be found in the player's notes for "If 6 Was 9."

Gtr. I: Tune Down 1/2 Step: Bass: Tune Down 1/2 Step:
 ① = E \flat ④ = D \flat ① = G \flat ③ = A \flat
 ② = E \flat ⑤ = A \flat ② = D \flat ④ = E \flat
 ③ = G \flat ⑥ = E \flat

Verse

Moderate Rock $\text{♩} = 142$ (♩ · ♩ · ♩ · ♩)

F# ⑥ 2fr B9 A ⑤ open F#7
 mf w/ wah-wah
 1. I just want to talk, uh, to you. —
 mf
 (w/ brushes) 3 3 3 3 Cr. (w/ foot)
 * Rock wah-wah in even quarters, akin to tapping your foot.

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B9 F#7 B9 A F#7 A
 (S) open (S) open

Guitar 1
 Vocal
 Bass
 Drums

I won't, uh, do you no harm. I just want to know a-bout your dif-f'rent lives on

B9 C9 F#7 B9 C9 F#7

Guitar 1
 Vocal
 Bass
 Drums

this here peo-ple farm. I heard some of you got your fam-lies liv-ing in

B9 C9 F#7 B9 C9 F#7

Guitar 1
 Vocal
 Bass
 Drums

cag-es tall and cold. And some just stay there and dust a-way,

Guitar 1

B9 C9 F#7 B9 C9

Vocal

past the age of old. Is this

Bass

Drums

F#7 B9 C9 C 5 3fr F#7

Guitar 1

Vocal

true? Please let me talk to you.

Bass

Drums

Guitar 1

Verse C#9 D9 G#7 C#9 D9

Vocal

2. I just want to know a - bout the rooms be - hind your minds.

Bass

Drums

Guitar I

G#7 C#9 D9 G#7

Vocal

A - do I see a vac - uum there, or

Bass

Drums

Guitar I

C#9 D9 G#7 C#9 D9

Vocal

am I, uh, go - ing blind? Or is it just, uh, re - mains

Bass

Drums

Guitar I

G#7 C#9 D9 G#7

Vocal

from vi - bra - tions and ech - oes long a - go? Uh,

Bass

Drums

Guitar I: C#9 D9 G#7 C#9 C9 C#9 D9 3

Vocal: things like "Love the world," and uh, a "Let your fan - cy flow."

Bass: [Bass line with fret numbers 4, 4, 4, 4, 6, 4, 6, 4, 0, 4, 0, 4, 0, 4, 0, 4, 4, 4, 4, 6, 4, 6]

Drums: [Drum line with various patterns and accents]

Guitar I: G#7 B9 C9 3 F#7

Vocal: Is this true? Please

Bass: [Bass line with fret numbers 4, 0, 4, 0, 4, 0, 4, 0, 2, 0, 2, 0, 2, 2, 4, 2, 0, 2, 0, 2, 0, 2, 0]

Drums: [Drum line with various patterns and accents]

Guitar I: B9 C9 3 F#7 B9 C9 (cont. in rotation)

Vocal: let me talk to you. Let me talk to

Bass: [Bass line with fret numbers 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 2, 2, 0, 2, 0, 2, 0]

Drums: [Drum line with various patterns and accents]

*** Bridge**

Vocal

F#7 C#5 C5 B5

you, — I have lived here be-fore the days of

Guitar 1

TAB

Bass

Drums

* Gr. 1 panning left to right every two measures throughout Bridge.

Vocal

C5 C#5 C5 B5

ice. — And of course — this is why I'm so con - cerned, —

Guitar 1

TAB

Bass

Drums

Vocal

C9 C#9 C9

And I come back to find

Guitar I

let ring - - -

TAB

Bass

Drums

Vocal

B9 C9 C#9

the stars mis - placed. And the smell of a

Guitar I

let ring - - - let ring

TAB

Bass

Drums

Vocal

world _ that's burned.

C9 B9 3

Guitar 1

let ring

TAB

Bass

Drums

Vocal

A smell of the world that has burned. Spoken: Yeah, _ well,

C#7 N.C.(C#7) (B) 3 3

Guitar 1

TAB

Bass

Drums

(C#) (B)

Vocal

may-be, umm... may - be it's just a... change of

Guitar I

let ring --

full full full full full full

1/4

TAB

2 4 0 4 6 6 5 7 7 7 7 7 7 7 X

Bass

4 4 4 4 4 X 4 4 2 2 2 2 2 2 2

Drums

(C#) (B)

Vocal

cli-mate. Mmm, hmm. Well,

Guitar I

let ring --

TAB

X X X X 2 4 2 4/6 (6) 8 4 6 4 2 X 2 4 X 4 2 4 2 4 2 2 2 4 X

Bass

4 4 4 4 4 4 (4) 4 4 2 2 2 2 2 2 2 2

Drums

Guitar 1

B9 B7b9 F#7 B9 B7#9

Vocal

want to hear and see ev - 'ry thing. I want to hear and see

Bass

Drums

(cont. in notation)

* Guitar Solo

Vocal

ev 'ry-thing. Yeah

Guitar 1

F#7 N.C.(F#7) NC (B) (F#)

TAB

full full full 1/2 full full full full

Bass

Drums

Vocal

(E) (F#) (B)

Guitar I

3

full full full full

Bass

Drums

3

over

Vocal

(F#) (B) (F#)

Begin Slow Fade

Guitar I

Bass

Drums

(B) (F#) (B)

Vocal

Ev - 'ry - thung, ev - 'ry -

Guitar 1

grad. bend grad. release

TAB

Bass

Drums

(F#) (B) (F#) *Fade Out*

Vocal

thing, ev - 'ry - thung, oo, ev - ry thing.

Guitar 1

full full full

TAB

Bass

Drums

Spanish Castle Magic

Words and Music by Jimi Hendrix

Many of Jimi's compositions were written in key signatures not normally associated with rock music. This one, for instance, is in C# minor, an apt choice, since it allows the main riff's lowest note, the flatted third, to be played on the open sixth and the open first and second strings to be used in conjunction with the C#7#9.

The chromatic progression is also fairly avant-garde for the rock idiom, but Hendrix always had a penchant for the unusual and strived to avoid blatant musical clichés. Examine any of his solos and you'll find at least one little twist or a variation on a familiar theme. Note that in "Spanish Castle Magic"'s guitar solo section there is an abundance of uncommonly bent notes, starting with a minor third bend from C# to E in the first measure at beat 4. Jimi then does some novel double-stop bends, especially the last one. There's simply a wealth of ideas to glean from this solo, so learn it verbatim and then incorporate these "gems" into your lead breaks.

Gtr 1: Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

†Bass, Tune Down 1/2 Step:

① = G♭ ③ = A♭

② = D♭ ④ = E♭

†8-str. elec. bass

Intro

Moderate Rock ♩ = 98

N.C.

(E5) (C#7#9)

(E5) (C#7#9)

Vocal

Guitar I

Bass

Drums

f w/ dist. *steady gliss.* *let ring*

mf

ff *ndc*

*Panned to left

**Doubled simile by piano (panned to right) at this point

Vocal (E5) (C#7#9) (B5) (C#7#9)

Verse
Piano tacet
B5/F#

1. It's ver-y far a - way. .

Guitar 1

let ring - - - - - *mf*

Bass

Drums

Vocal Bb5 D5/A C#5/G# C#5/G#

It takes a bout a half a day to get there if we trav-el by my, uh, drag-on - fly

Guitar 1

Bass

Drums

Chords: N.C.(E5) (C#7#9) (E5) (C#7#9) (G#m7)

Vocal: Hang on _____ if you want to go. _____ Here, it's a real-ly groov-y place.. it's a,

Guitar I

TAB

Bass

Drums

Chords: (E) (E5) (C#7#9) (E5) (C#7#9)

Vocal: uh,ust a lit-tle bit of, said,uh, Span - ish cast - le mag - ic. _____ Yeah.

Guitar I

TAB

Bass

Drums

Verse
Piano tacet
B5/F#

Vocal

2. The clouds are real-ly low, and they o-ver flow with cot-ton can - dy, and bat-tle grounds,

Guitar 1

TAB

Bass

Drums

Bb5 D5/A C#G#

Vocal

red and brown. But it's all in your mind, don't think your time on

Guitar 1

TAB

Bass

Drums

C#7#9/G# B5/F# Bb5 D5/A

*T - Thumb on (6)

C#5/G# **N.C.** **Chorus *A5** **N.C.(F#m)**

Vocal: bad things, just float your lit-tle mind a - round Look out! Oon! Hang on my

Guitar 1: *f*

Bass: 6 6 6 6 4 4 4 4 2 2 0 4 X 4 (2) 4 2 4

Drums: *ff*

*Doubled snare by piano till end of song

Voca. (A5) (F#m) (E5) (C#7#9) (E5) (C#7#9)

dar - ling. Yeah! Hang on if you want to go. Get up on

Guitar 1: *full* *full*

Bass: 2 2 0 4 (2) 4 (2) 4 2 4 2 4 2 (X) 9 4 2 4 4 2 4 (4) 2 2 0 4 2 4 2 4 2 4 2

Drums: tom fill

Vocal

(G#m7, (E) (E5) (C#7#9)

top, real-ly let me groove you,ba-by with, uh, just a lit-tle bit of Span-ish cas-tle mag-ic.

Guitar 1

grad. bend

2 1/2 1/2 1/2 1/2 1/2

Bass

Drums

tom fill

Guitar Solo
N.C.(C#7#9)

Vocal

(E5) (C#7#9)

Spoken. Yeah, ba-by, here's some Ha! Yeah, O. K. babe, O K. It's still all in

Guitar 1

1 1/2

Bass

Drums

Vocal

your mind, babe. Owl Yeah.

Guitar I

1 1/2 2 full full full full

Bass

Drums

Vocal

Guitar I

full full full full full full

Bass

Drums

1. Oct cym.

Chorus

Vocal

A N.C.(F#m) A5 N.C.(F#m) (E5) (C#7#9)

Hang on — my dar - ling — Hey! Hang on, hang on if you

Guitar 1

full full full

steady glass.

TAB

2 4 2 4 2 5 5 (5) (5) 2 2 2 4 0 4 6 8 14 2 0 0 4 4 4 11

Bass

2 2 0 4 2 4 4 2 4 2 2 0 2 4 2 4 4 2 4 (4) 2 2 0 4 2 4 4 2 4 (4)

Drums

(E5) (C#7#9) (G#m)

want to go, — and it's hap - pen-ing, oh no, damn, — hey! That's right, babe, lis - ten'

Guitar 1

grad bend full

semi harm. — — —

TAB

2 2 0 4 2 4 2 4 4 4 4 4 4 2 4 3 2 4 3 2

Bass

2 2 0 4 2 4 2 4 2 4 6 6 6 6 6 5 4 3

Drums

Vocal (E) (C#7#9) (E) (C#7#9)

Ow

Guitar I

full 1/2 1/2 1/2 full full full full

TAB

Bass

Drums

Vocal (E) (C#7#9) (E) (C#7#9) (E) (C#7#9)

Yeah... Ow!

Guitar I

full full full 1 1/2 2 2 2 full

TAB

Bass

Drums

Wait Until Tomorrow

Words and Music by Jimi Hendrix

On the basis of his singular style of storytelling, both in lyric content and accompanying guitar parts, Hendrix could have been the Mark Twain of rock. For instance, note in measure 5 of the third verse that as he queries, "Do see a silhouette . . ." the guitar seemingly says, "Uh-oh" on beat 3 with the introduction of a G major chord against A in the bass.

The use of pedal point is constant throughout the choruses. While Jimi plays figures based on the progression I - III (E and G major), Noel's part is centered around the tonic. During the first half of this chord cycle he repeatedly plays "sliding sixths," a favorite of Steve Cropper's. This intervallic structure requires the second string to be muffled by the middle finger while it is simultaneously fretting the third string. The same technique is applicable to the playing of octaves, as in "Third Stone From The Sun" off of *Are You Experienced?* and other wide intervals.

Throughout the verses Jimi uses a rather sophisticated concept involving harmonic extensions of the dominant chord built on the fifth degree of a scale, in this case, the major scale. Since the verse modulates to A major, the root of the dominant is an E major triad (E G# B), and by placing a series of thirds above it results in an eleventh chord. Noting that other triads other than E major are within its superstructure of E G# B D F# A it's possible to take them out of context as Hendrix does commencing with measure 2 of each verse.

Gtr 1: Tune Down 1/2 Step Bass: Tune Down 1/2 Step

① = E♭ ④ = D♭ ① = G♭ ③ = A♭

② = B♭ ⑤ = A♭ ② = D♭ ④ = E♭

③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 118

*E D/E

Vocal

Guitar

f w. slight d.s.t. mf

Bass

f w. pick ** w/ slight P.M.

** next 14 meas

Drums

*Only bassic tonality represented by chord names due to the degree of chordal ornamentations

Vocal

A E11 A

night's the night we planned to run a-way to - geth - er, come on, Dol ly Mae, there's no

Guitar I

let ring - - - -

Bass

Drums

Vocal

E11 A

time to stall. But now you're tell-ing me. . .

Guitar I

let ring - - - - steady gliss

Bass

Drums

Chorus
E

Vocal

...think we bet - ter wait 'til to - mor row. Hey, yeah,
(I think we bet - ter wait 'til to - mor - row.

Guitar 1

TAB

Bass

(discontinue P.M.)

Drums

ride

Gsus2

Vocal

hey. I think we bet - ter wait 'til to - mor - row. Girl, what 'chu talk - in' 'bout?.

Guitar 1

TAB

Bass

Drums

Gsus2

E Gsus2 E N.C.

Vocal

I th nk we bet ter wait 'till to - mor row.) Yeah, yeah, yeah... Got to make sure it's r,ght, so un -

Guitar I

TAB

Bass

Drums

auxiliary percussion

drum fill

f

E D/E

Vocal

ti. to mor row, good-night. Spoken: On, what a drag.

Guitar I

TAB

Bass

Drums

*w/ slight P.M.

* next 12 meas.

Verse

A **E11** **A**

Vocal: 2. Oh.. Dol-ly Mae, — how can you hang me up this way? Oo, on the phone you sa d you want ed to

Guitar I: T let ring ... I

TAB: 5 5 4 5 5 7 0 7 10 7 9 7 10 5 5 0 9 10 7 7 0

Bass: 5 5 4 6 7 (7) 7 7 5 6 5 4 5

Drums: *mf*

E11 **A** **E11**

Vocal: run off with me to - day. Now I'm stand-ing here like some turned down ser en - ad-ing fool, —

Guitar I: T

TAB: 7 9 7 7 7 9 5 6 4 7 4 6 X 5 5 4 4 7 7 0 7 7 10 7 7 0 7 9

Bass: 7 7 5 5 4 5 7 7 (X) 5

Drums:

Voca. **A** **E11** **A**

hear - .ng strange _ words stut-ter from the mixed up mind of you *Spoken:* And you keep tell-in' me ...

Guitar 1

TAB

Bass

Drums

Chorus **E** **Gsus2**

Vocal

that, _ ah . . . think we bet-ter wait _ 'til _ to - mor-row. What are you talk in' 'bout? _
 (I think we bet-ter wait 'til to - mor - row

Guitar 1

TAB

Bass

Drums

(discontinue PM)

ride

E Gsus2

Vocal

I think we bet - ter wait 'til to - mor - row. No, can't wait that

Guitar I

TAB

Bass

Drums

w/ auxiliary percussion

E Gsus2

Vocal

long. I think we bet ter wait 'til. to Oh, mor - row.) no.

Guitar I

TAB

Bass

Drums

[illegible][illegible]

Verse

E11

Vocal

ow 3 Dol - ly Mae, girl, you must be in - sane, _____ so un -

Guitar 1

TAB

B

5 5 4 5 7 7 7 5 7 5

Bass

5 5 4 5 7 7 7 5 7 5

Drums

hi-hat

mf

A

E1

Vocal

sure of your - self lean - ing from your un - sure win - dow pane.

Guitar 1

TAB

B

5 5 4 5 7 7 7 5 7 5

Bass

5 5 4 5 7 7 7 5 7 5

Drums

Vocal

Do I see a sil hou - ette of some - bod - y point - ing some - thing from a tree? _

Guitar 1

TAB

5 5 4 7 4 2 5 5 0 9 7 0 7 7 10 7 7 (5) (5)

Bass

5 5 4 5 7 0 5 4 4

Drums

Vocal

Click, bang, what a hang, your dad - dy just shot poor me. Spoken: And I _ hear you say, _

Guitar 1

TAB

5 4 7 2 4 2 2 X 0 7 10 7 7 10 7 X X 14 14 14 14 14 14 14 16

Bass

5 5 5 4 5 5 7 7 7 5 4 5

Drums

Vocal

mor row, What you say? We don't have to Wait 'til to - mor row. It

Guitar I

TAB

Bass

Drums

Chords: Gsus2, E, Gsus2

Voca.

must not have been right, so for - ev - er, good - night, lis - ten at 'cha. (We don't have to wait 'til to -

Guitar I

TAB

Bass

Drums

Chords: E, N.C., E

Drum notation: drum fill, tom fill

Vocal

Gsus2 3 E

Ah! mor - row. Do I have to wait? Don't have to wait. We don't have to wait 'til to -

Guitar I

TAB

0 0 2 4 2 4 2 4 0 4 0 7 9 7 9 7 9

Bass

7 9 (9) 7 9 7 9 7 9 7 9 7 9

Drums

Vocal

Gsus2 3 E

mor - row. It is a drag on my part. We don't have to wait 'til to -

Guitar I

TAB

3 3 0 0 4 2 4 2 4 2 4 2 0 7 9 7 9

Bass

7 9 9 7 9 7 9 7 9 7 9 7 9

Drums

Gsus2

E

Vocal

Guitar 1

Bass

Drums

Don't have to wait, don't have to wait. — We don't have to wait 'til — to —

mor - row.

Gsus2

E

N.C

Vocal

Guitar 1

Bass

Drums

Oh, no. — Spoken: I won't be a - round — to-mor - row. Yeah!

mor row.)

Vocal

E

Gsus2 3

(We don't have to wait 'til — to - mor - row, Don't have to wait.

Guitar 1

T T T

full hold bend

Bass

Drums

Begin Fade

Vocal

E

Gsus2 3

We don't have to wait 't.l — to - mor - row. Good - bye, — bye, bye!

Guitar 1

T T T

Bass

Drums

E Gsus2 E N.C.

Vocal

We don't have to wait 'til to - mor - row.) On, what a mix - up Spoken Oh, you got-ta

Guitar

T T

TAB

Bass

Drums

E Gsus2 Fade Out

Vocal

be cra - zy. Ow! Don't have to wait 'til to - mor - row. (We don't have to wait 'til to mor - row.)

Guitar 1

TAB

Bass

Drums

Ain't No Telling

Words and Music by Jimi Hendrix

Beginning with the "call and response" opening, you'll note there is some marvelous interplay between the guitars in this song, especially during the bridge and the instrumental interlude that follows. Throughout the bridge, guitar 1 repeats an ostinato pattern consisting of the tonic and supertonic, C# and D#, while guitar 2 "walks" with the bass. This is followed by what might be viewed as a brief modulation to the distant key of A major for the duration of a four measure contrapuncta instrumental interlude reminiscent of the bridge solo for "The Wind Cries Mary."

As in "Spanish Castle Magic," (which was in C# minor) the use of the dominant seventh with the augmented ninth, Jimi's favorite altered chord, gives this song a major/minor ambiguity since the raised ninth is enharmonic to the minor third.

Gtrs. 1 & 2 Tune Down 1/2 Step

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Bass: Tune Down 1/2 Step

- ① = G♭ ③ = A♭
② = D♭ ④ = E♭

Intro

Moderately Fast ♩ = 152

F# E N.C.

C#7#9

Voca

1. Well, there

Guitar 1

8va

mf Harm w/ bar w/ slight dist. *f* full full full full

Guitar 2

mf w/ slight dist. steady gliss. *f* steady gliss.

Bass

mf

Drums

h-hat (half open)

Verse C#7#9

Vocal: sun - rise (Sun - rise) is burn-in' my eyes ba - by. Well, now I

Guitar 1: [Musical notation]

Guitar 2: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Drum notation includes: *ride*, *hi-hat (half open)*

Vocal: must leave now, but I real-ly hope to see you to mor row. let ring - - - -

Guitar 1: [Musical notation]

Guitar 2: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Drum notation includes: *hi-hat (half open)*

Chord symbols: E Eadd9 E F# F#add9 F# N.C.(B) (B#) C#7#9 N C D7

Bridge

C#7/G#

D7

C#7

NC.

[illegible]

C#7 C#7#9

Vocal

Guitar 1

8va

grad. bend 1 1/2

full

full

full

full

TAB

Guitar 2

TAB

Bass

Drums

N.C.(G#) (C#) (G)

Vocal

Whispered. Sing it, hah Sing it, hah.

8va

Guitar 1

full 1/2 full 1/2 full full

full

full

TAB

Guitar 2

TAB

Bass

Drums

hu-hai

Verse

[illegible]

Chorus

Vocal

E Eadd9 E F# F#add9 F# N C.(B) (B#) C#7#9

when you're gon na see me, 'cause I real-ly hope that, ah, it - 'll be to - mor - row, _ You know what I'm

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Vocal

talk - in' 'bout. tell - in'.
(A n't no steady guss)

E Eadd9 E F# F#add9 F# N.C.(B) (B#)

Woah, yeah, hope it 'll be, ah, hope it-'ll be to

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

C#7#9 N.C.(E) (F#) (B) (B#)

mor row. (Ain't no tel. Ain't no in') tel. - in', ba - by. Yeah. You know what I'm

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

C#7#9

E Eadd9 E

F# F#add9 F# N.C.(B)

(B#)

62

Little Wing

Words and Music by Jimi Hendrix

Jimi's protean imagination is evident in his unique chordal style, particularly in a ballad like "Little Wing." In this context, his approach to the guitar is more like that of a pianist: Jimi breaks away from the confines of the dogmatic "rhythm or lead" method. His thumb frets the bass notes, functioning in almost the same manner as a keyboardist's left hand, and the fingers of his fretting hand can be likened to a pianist's right hand. Let's examine a few excerpts that demonstrate this piano style format and rediscover what Adrian Belew has called a "lost art."

On the first beat of measure 2, Jimi frets the root of the G major chord with his thumb, allowing it to be sustained as he follows up with the chord melody. Although the melody is within the third position form of G major, the complete chord is not fingered at any one time. Jimi usually plays dyads (double stops) and movement within these partial chords is oblique; that is one pitch is stationary. If you examine measure 6 you'll find extensive use of oblique motion.

Going to the second verse, an example of parallel motion can be found in measure 2, as the interval of a fourth is slid back and forth over a distance of a whole tone. This idea based on the major pentatonic scale also appears in the coda to "The Wind Cries Mary."

The unusual tonal quality of Jimi's guitar is characteristic of the pickup combination known as the "out-of-phase" mode (see text for "One Rainy Wish"). The ethereal effect beginning with measure 6 is the result of playing through a unit associated with organists, the rotating speaker cabinet or "Leslie." Actually, it's the speaker baffle that moves, creating slow or fast vibration on the principle of the Doppler effect.

Gtrs. & 2; Tune Down 1/2 Step. Bass: Tune Down 1/2 Step.
 ① = E♭ ④ = D♭ ① = G♭ ③ = A♭
 ② = B♭ ⑤ = A♭ ② = D♭ ④ = E♭
 ③ = G♭ ⑥ = E♭

Intro
 Slow Rock ♩ = 67

Sheet music for "Little Wing" featuring Vocal, Glockenspiel, Guitar 1, Bass, and Drums. The music is in 4/4 time and includes various musical notations such as chords (N.C., Em, G, Am), dynamics (mf, Harm), and performance instructions (let ring, w/ slight dist, *T-Thumb on ⑥).

Verse
N.C.(Em) (G)

Vocal: 1. Well, she's walk .n' through the c.ouds, w th a

Glockenspiel

Guitar I: T P.M. T T T

Bass: *mf* w pick X-12

Drums: hi-hat

(Am) (Em) (Bm) (Bb)

Vocal: cir-cus mind_ that's run-ning wild. But-ter-flies_ and ze bras and moon beams_

Glockenspiel

Guitar I: let ring

Bass: 12 12 12 7 7 7 5 7 7 6 6 6

Drums

(G) (Am) (Em7)

Vocal

with a thou - sand smiles - she gives to me free -

Glockenspiel

Guitar

TAB

*Vib. top note only.

Bass

Drums

ride hi-hat

(Bm) (Bb) (Am) (C)

It's al right, she says - it's al - right, - take an - y - thing - you want -

Glockenspiel

Guitar 1

TAB

Bass

Drums

(G) Asus2 Gsus2 F#sus2 C5 D5

Vocal: from me, an-y - thing, an - y thung.

Glockenspiel

Guitar 1

Bass

Drums

Guitar Solo Em G

Vocal: Fly on ... Lit-tle W.ng. —

Glockenspiel

Guitar 1

Guitar 2

Bass

Drums

Am7 Em7 Bm7 Bb

Vocal

Glockenspiel

Guitar 1

TAB

f.l. f.u. f.l. f.u. hold bend f.l.

Guitar 2

TAB

Bass

Drums

tom fill

Am C D5.A G Fadd9 C

Vocal

Glockenspiel

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

70

The musical score is for a song, page 70. It features six staves: Vocal, Glockenspiel, Guitar 1, Guitar 2, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The vocal part has lyrics: Am C D5.A G Fadd9 C. The guitar 1 part has TAB notation with fret numbers and some 'full' markings. The guitar 2 part has TAB notation with fret numbers. The bass part has TAB notation with fret numbers. The drums part has notation with 'v' markings.

Outro
Begin Fade

Vocal

D

Em N.C.

Yeah, yeah. yeah, yeah.

Glockenspiel

Sva

Guitar 1

Harm. grad. dive w/ bar

full

full

Guitar 2

Bass

Drums

tom fill

[illegible]

If 6 Was 9

Words and Music by Jimi Hendrix

One outstanding feature of this song is that during the verses Jimi doubles his vocal line with the guitar. This device was first used, but to a much lesser extent, in the guitar solo to "Manic Depression" from *Are You Experienced?* There, it was done in unison instead of an octave below his voice, as found here.

Moving along to the bridge, the format switches to chords accompaniment and the song's momentum builds. Jimi's penchant for lush complex voicings is evident as he opts to use ninth chords for the first three chords in this descending progression. From a theoretical standpoint, this form naturally occurs when harmonizing on the dominant or fifth degree of a major scale. For example, if we took the D major scale (D E F# G A B C#) and began constructing a chord on A, the fifth degree, by superimposing intervals of a third (tertian harmony), our first true chord would be a major triad consisting of A, C# and E. Continuing in the same manner will result in various harmonic extensions (7, 9, 11 and 13), but for our purposes we'll just require the seventh, G, and then replace the third, C#, with the second, B, to form the ninth.

Gtrs. 1 & 2, Tune Down 1/2 Step:

- ① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

Bass: Tune Down 1/2 Step

- ① = Gb ③ = Ab
② = Db ④ = Eb

Intro

Moderately Fast ♩ = 140

Half-Time Feel

N.C.(E5)

Vocal

Whispered: (Yeah..)

Guitar 1

f w slight dist.

TAB

B

5 7

Bass

f

5 7

Drums

Verse
N.C.(E5)

Vocal

Sing a song bro' -) I If the sun re - fused to shine,

Guitar I

TAB

Bass

Drums

Vocal

I don't mind, I don't mind. Whispered (Yeah..)

Guitar I

TAB

Bass

Drums

Vocal

Guitar I

TAB

Bass

Drums

If the moun-tains, ah, fell in the sea, let it be,

Vocal

Guitar I

TAB

Bass

Drums

Bridge

End Half-Time Feel

A9

it ain't me. Whispered (Well, al right) Got my own

*T = Thumb on ⑥

Half-Time Fee.
E N.C.

G9 F#9 F

Voca

world - to live through and, a - ha, and I ain't gon - na cop - y you. —

Guitar I

TAB

Bass

Drums

mf

full

Verse
E7#9

Vocal

Whispered Yes. (Sing the song brother.) 2. Now if a six th, h.h., turned out ... to be

Guitar I

TAB

Bass

Drums

A5/E5 N.C. D5 E5 N.C.(D5) D5 E5 N.C.(D5)

Vocal

nine, — on, I don't mind — Oh, I don't mind, uh. *Whispered* (Well, a)

Guitar 1

TAB

Bass

Drums

D5 E5 N.C.(D5) D5 E5 N.C.(D5)

Vocal

right. .) If all the hip - pies cut off all — their hair, — oh, I don't care..

Guitar 1

TAB

Bass

Drums

Interlude

N.C (E5)

Vocal

Spoken. White col-lar con-ser-va-tive flash-in' down the street point in' their plas-tic fin-ger at me, ha

Guitar 1

mf *f* *f*

TAB

Bass

Drums

press roll *mf* (leave open)

Vocal

They're hop-in' that soon my kind will drop and die, but, uh, I'm gon-na wave my free flag high, et ring - - -

Guitar 1

f *f* *f*

TAB

Bass

Drums

Guitar Solo

End Half-Time Feel

E E5 E C9

Vocal

high' Ow!

Guitar 1

let ring

TAB

Bass

Drums

B6

Vocal

Guitar 1

let ring

TAB

Guitar 2

mf w/ echo & clean tone

TAB

Bass

Drums

E6

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

8va

A9 **G9**

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

8va

let ring

Bm7 N.C.(B5) B A5/BBsus2 B9sus4

Vocal

Guitar 1

let ring let ring let ring

TAB

Guitar 2

diva

TAB

Bass

let ring

Drums

B

Vocal

Guitar 1

let ring

TAB

Guitar 2

diva

TAB

Bass

Drums

84

Verse
Half-Time Feel
N.C.(E5)

Vocal

Ah, ha, ha. Spoken: 3 Fall moun -

Guitar 1

TAB

Guitar 2

8va ----- loco

TAB

11 13 11 13

Bass

TAB

Drums

choke

hi-hat

tom fill

mf

Vocal

tains, Just don't fall on me. Go a-head on mis-ter bus-'ness man, you can't dress like

Guitar 1

mf

TAB

Guitar 2

TAB

Bass

ride

tom fill

ride

tom fill

tom

Vocal

me. Yeah. _____

Guitar 1

TAB 5 5 7 5 7

Guitar 2

TAB

Bass

5 5 7 7

Drums

tom tom tom tom tom tom tom

***Drum Solo**

Vocal

Guitar 1

TAB 5 5 7 5 7

Guitar 2

TAB

Bass

5 5 7 7

Drums

tom tom tom tom tom tom tom

*w/ voc ad Lib (next 12 meas.)

Vocal

Guitar 1

Guitar 2

Bass

Drums

Vocal

Guitar 1

Guitar 2

Bass

Drums

RLRRLLRLRLRL

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

tom tom tom tom tom tom tom om

3 3 3 3 3 3 3 3

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

> > > 6 > > > 6 tom > > > 6 tom > > > 6 tom > > > 6 tom > > > 6 tom 3

mf

Verse

Vocal
Spoken 4 Don't no-bod-y know what I'm talk in' a-bout? I've got my own life to live.

Guitar 1
mp

TAB

Guitar 2

TAB

Bass

Drums

Vocal
 I'm the one that's gon na have to die when it's time for me to die, so let me

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Vocal

live my life the way I want to. There. _

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

ride cym., (on crown, hi-hat 0 tom tom fill

hi ha, wa foot

Guitar Solo
End Half-Time Feel E_6^6

Vocal

Sing on broth-er, play on drum-mer.

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

tom fill 3 3 3 ride tom fill 3

8va 16

(x)

f

Emaj9

Emaj7

Vocal

Oo.

Guitar 1

let ring

Guitar 2

8va

(1921) 19

Bass

Drums

tom fl

E6sus4

Esus4

let ring

8va

loco

PM

(19)

Bass

Drums

tom

tom

tom

Vocal F#m7 E

Guitar 1 let ring

Guitar 2 8va loco 8va

Bass

Drums

TAB

10 10 12 12 12 12 11 0 11 0 12 12 13 14 0

(14) 12 14 12 14 12 14 9 11 9 0 11 0 9 0 10 12 12 10 12 14 12 14

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 tom fill 3 3

Vocal F#m7/E Emaj9

Guitar 1 8va let ring

Guitar 2 8va

Bass

Drums

TAB

12 12 12 10 10 10 0 11 0 11 0 11 0 11 14 12 12 14 14 0

16 12 14 14 12 14 12 13 14 12 14 12 14 12 11 14 13 11 14 11 14 11 0 11 9 9 11 9 11

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9

3 3

E F#m7 Emaj9 F#m7

Vocal

Guitar 1

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

TAB

Drums

E F#m7

Vocal

Guitar 1

loco

8va

let ring

TAB

Guitar 2

8va

TAB

Bass

TAB

Drums

Vocal

Emaj9 F#m7 Emaj9

Guitar 1

8va

TAB

Guitar 2

8va

TAB

Bass

Drums

Vocal

F#m7 Emaj9 Emaj7

Guitar 1

8va loco

let ring

TAB

Guitar 2

loco

let ring

TAB

Bass

Drums

Vocal F#m7 Emaj9

Guitar 1 6va - - - - -

let ring - - - - -

TAB

12 12 12 10 10 10 14 14

11 11 11 11 11 11 13 13

Guitar 2 6va - - - - -

steady gtr.

let ring - - - - -

TAB

7 9 7 14 17 17 16 18 17 16 14 16 16

Bass

Drums

Vocal F#m7 B9

Guitar 1 6va - - - - - loco

le. ring 1 et ring - - -

TAB

14 14 14 14 12 12 12 12 12 12 7 7 7 7

12 12 12 12 10 10 10 10 10 10 1 1 1 1

13 13 13 13 11 11 11 11 11 11 6 6 6 6

Guitar 2 loco

TAB

11 13 11 13 11 11

Bass

Drums ad lib freely

You Got Me Floatin'

Words and Music by Jimi Hendrix

The opening guitar figure is in "reverse" through manipulation of the tape as on "Are You Experienced?" from the first LP. Check out the accompanying notes to that song for a detailed account of this recording technique and optional methods of replicating the "backwards" effect.

Jimi then shifts into "drive" with the funky main riff, resplendent with sharply attacked partial chords and muted strings. Note that all muting is done by the fretting hand versus the traditional palm mute.

The most notable feature of this cut has to do with its novel instrumentation. An eight-string bass is used in this piece and is prominent in the interlude solo as it is played in counterpoint to the guitar. For those of you unfamiliar to this type of bass, it is similar to the four string variety except for adjunct strings an octave higher to give the effect of a guitar doubling the bass part.

Gtrs. 1 & 2: Tune Down 1/2 Step.

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

†Bass, Tune Down 1/2 Step:

- ① = G♭ ③ = A♭
② = D♭ ④ = E♭
†8-str. elec. bass

Intro
Freely ♩ = 95
N.C.

Moderately Fast Rock ♩ = 130
D5 C D6 C N.C. C5 N.C.

Vocal

Guitar 2

Guitar 1

Bass

Drums

* trills
mf
trills
ful
* Backwards guitar.

f w/ slight dist.

f

Verse

C D C N.C. C D5 C G5 C5 D5 C D C N.C. G5 A5 C5 N.C. C5 D5

Vocal

1. Well, you got me float - in' a round_ and 'round. —

Guitar 2

TAB

Guitar 1

TAB

Bass

mf

Drums

C6 D C N.C. D5 C6 C D5 C5 G5 N.C. C5 D5 C D C N.C. C5 D5 C C5 G5 N.C. C5 D5

Vocal

Al ways up, you nev - er let me down. The a - maz-ing thing, you turn me on nat - ral ly, — oh,

Guitar 2

TAB

Guitar 1

TAB

Bass

mf

Drums

(C) (D) N.C. (C) (A) N.C. Verse C D C N.C. C5 D5 C Gsus4 N.C. C5 D5

Voca. got me float in', Yeah! float to please) 2. Now ya, ya got me float-in' a - cross - and through. - You

Gu tar 2

TAB 3 3 5 5 0 0 2 4 5 3 2 5 5 0 0 2 4 5 5 5 7 5 X 7 X 5/7 5/7 5 5 5 X X 5/7 5/7

Guitar .

TAB

Bass

Drums

C D C N.C. G5 A5 C Gsus4 C5 D5 C D C N.C. G5 A5 C5 Gsus4 N.C. G5 A5

Vocal make me float right on out - to you. There's on - ly one thing I need to real ly get a me there, . is to

Gu tar 2

TAB 5 5 7 7 5 X X 5/7 5/7 5 5 7 7 5 X X 5/7 5/7 5 5 5 X X 5/7 5/7

Guitar 1

TAB

Bass

Drums

[illegible]

(C) (D) N.C. (C) (A) N C Interlude A7

Vocal
got me float - in', float ____ to please. _) Got _ me float - in'.

Guitar 2
TAB
3 3 5 5 0 0 2 4 5 3 3 5 5 0 2 4 5 0 6 7 7 7

Guitar 1
TAB

Bass
TAB
3 3 5 5 0 3 4 5 3 3 5 5 0 3 4 5 0 7 7 7 7 7 7 7 7 5

Drums
h-hat o nde

*Octavia pedal generates additional pitch one octave higher (next 16 meas.)

Vocal
Ooh.

Guitar 2
TAB
6 7 7 7 6 7 0 0 6 7 7 7 7 0 7 7 7 7

Guitar 1
TAB
0 8 6 7 4

Bass
TAB
7 7 5 (5) 7 5 7 7 7 5 7 7 7 7 7 5 7 5 (5) 7 5 7 9 7 5 7 5 7

Drums

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

mp *f*

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

Measure 1: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 2: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 3: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 4: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Vocal

Guitar 2

TAB

Guitar 1

TAB

Bass

Drums

Measure 5: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 6: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 7: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Measure 8: Guitar 2 has a descending eighth-note scale. Guitar 1 has a descending eighth-note scale. Bass has a descending eighth-note scale. Drums have a steady eighth-note pattern.

Vocal

Guitar 2

Guitar 1

Bass

Drums

steady gliss.

grad. release

full

8va

19 17 20 17 10 17 20 20 20

12 10 12 12 10 12 10 10 (11) 12 (12) 14 12 (10) 12 10 12 10 X

Chorus

N.C.(C) (D) N.C. (C) (A) N.C.

Vocal

Vocal

Guitar 2

Guitar 1

Bass

Drums

Yean!

G.m-me one more t.me, broth-er. say it

Got me float - in' 'round and 'round. You

7 7 7 5 5 5 5 5 5 5 3 3 5 0 0 4 5 0 0 5 0 3 4 5

8va

(20) 20 17 20 full (20) full full 20 20 20 20 20 20 20 20 20 19 19 19 17

12 12 12 10 10 9 9 9 7 7 5 9 5 0 3 4 5 3 (9) 3 3 0 3 4 5

(C) (D) N.C. (C) (A) N.C. (C) (D) N.C.

Vocal: Got me float - in', yeah — See the sky?

Vocal: got me float - in', nev-er down. — You've got me float - in',

Guitar 2: TAB 3 0 5 5 0 0 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1: 8va 17 15 17 15 15 15 14 12 14 2 8 1/2 (15) 15 13 14 12 14 2 8 steady gliss.

Bass: TAB 3 0 5 5 0 3 4 5 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums: ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

(C) (A) N.C. (C) (D) N.C. (C) (A) N.C.

Vocal: Look up. 3. Now, your

Vocal: nat - 'ral - ly. — You got me float - in', float — to please. —

Guitar 2: TAB 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5 3 3 5 5 0 0 3 4 5

Guitar 1: loco 1/2 (4) 1/2 (4) 8va 1/2 14 (14) steady gliss

Bass: TAB 3 (3) 3 3 0 3 4 5 3 (3) 5 5 0 3 4 5 3 (3) 5 5 0 3 4 5

Drums: ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

Verse

Vocal
 C D C N.C. C6 N.C. C6 D C N.C. G5 A5
 dad - dy s cool and your mom ma's no fool. — They both know — I m heads o - ver

Guitar 2
 TAB: 6 5 7 7 6 X 5 7 5 5 5 5 7 7 6 X X X X X 5 7 6 7

Guitar 1
loco
 TAB: 2 2 4 (4) 1/2 (4) 1/2 (4) 1/2 (4) 5 full 7 9 (9)

Bass
 TAB: 3 (3) 5 5 3 5 3 3 3 5 3 3 5 5 3 5

Drums
 ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

Vocal
 C Gsus4 N.C. C D C N.C. G5 A5 C N.C. C5 D5
 heels — for you And when the day it melts down in - to a seep - y, red glow, — that's

Guitar 2
 TAB: 6 5 7 5 5 5 7 7 5 X X X 5 5 5 7 5 7 5 5 7 X 5 7

Guitar 1
 TAB: 5 7 1/2 (4) full 5 4 full 4 5 7 7 5 7 (7) 1/2

Bass
 TAB: 3 (3) 3 3

Drums
 ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

[illegible][illegible]

Castles Made Of Sand

Words and Music by Jimi Hendrix

Whereas Jimi's anthem to nonconformity, "If 6 Was 9," was vehemently subjective in its declarations, here he is more or less a detached observer of life's ironies. There's even a certain pathos to the music itself which can be attributed to the fact that there are brief departures from the major mode to minor.

The first vocal line, G5add9 (also called Gsus2) has a rather bittersweet quality to it, being neither "fish nor fowl" (i.e. major nor minor), and then Bb, the minor third, is introduced by virtue of the parallel movement of the opening chordal figure and its recapitulation at the song's conclusion. Note also that the minor mode is inferred by the entrance of a Bb major chord in the last measures of the introduction.

As in "You Got Me Floating," there's that ubiquitous "backwards" guitar in the background, and this time it is also the solo instrument.

Memorization of this song is a must for any guitar-slinging Hendrix devotee. Just ask Frank Marino of Mahogany Rush fame, an "honor student" of the Jimi Hendrix school of guitar.

Gtrs. 1 & 2, Tune Down 1/2 Step: ① = Eb ④ = D ② = Bb ⑤ = Ab ③ = Gb ⑥ = Eb

Bass, Tune Down 1/2 Step: ① = Gb ③ = Ab ② = Db ④ = Eb

Intro
Freely ♩ = 126

Chords: F#sus2 G#sus2 Bbsus2 C#sus2 Bbsus2 G#sus2 F#sus2 G#sus2

Vocal

Guitar 1
mp cresc. mf
*T = Thumb on ⑥

Guitar 2
p
* Backwards guitar

Bass

Drums

Slower ♩ = 92

N.C.

(Bm7)

(Gsus2)

(Am7)

(Fsus2)

(Bb5)

Vocal

Guitar 1

Guitar 2

Bass

Drums

Guitar 1

Guitar 2

Bass

Drums

Guitar 1

Guitar 2

Bass

Drums

Guitar 1

Guitar 2

Bass

Drums

Guitar 1

Guitar 2

Bass

Drums

Guitar 1

Guitar 2

Bass

Drums

Verse
Fsus2

1. Down the street you can hear her scream, "You're a dis - grace," as she

mf w pick

f

Vocal

N.C.(Am) Em7

slams the door n his drunk-en face — And now he stands — out — side — and all the

Guitar 1

let ring —

TAB

Guitar 2

TAB

Bass

TAB

Drums

Vocal

N.C.(F) (C) Gsus2 N.C.(Bb) Gsus2

ne,gh-bors start to gos-sip and drool. — He —

Guitar 1

let ring —

TAB

Guitar 2

TAB

Bass

TAB

Drums

Vocal

F5 N.C.(Am)

cries, "On girl, you must be mad What hap-pened to the sweet ove you and me had?" A -

Guitar 1

let ring - - - - -

Guitar 2

Bass

Drums

Vocal

(Em) (Fsus2) (C5) (G5) N.C.(C)

gainst the door he leans and starts a scene, and his tears fall and burn the gar - den green. —

Guitar 1

let ring - - - - -

Guitar 2

Bass

Drums

Chorus

G5 N.C (Bm7) (Gsus2) (Am7) (Fsus2) (Bb5)

Vocal: And so cas tles made of sand fall in the sea, — e

Guitar 1: let ring — — — — — et ring — — — — —

Guitar 2: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

TAB: (Empty staff)

Verse

Gsus2 N.C.(Bb) G N.C.(Bb) (C) Fsus2

Vocal: ven - tu - al - ly 2. A lit - tle In - di - an brave, who be - fore he was ten, played

Guitar 1: et ring — — — — — let ring — — — — — let ring — — — — —

Guitar 2: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

TAB: (Empty staff)

* Vibrato G intermittently 'bumps into' C note, 3rd str., 5th fret

Chorus

N.C.(G) N.C.(Bm7) (Gsus2)

Vocal: And so cas - tles made of sand melts

Guitar 1: I ... let ring

Guitar 2: *p*

Bass: 5 5 5 5 5 6 5

Drums: x x x

(Am7) (Fsus2) (G) (Bb) (C)

Vocal: in - to the sea, e - ven - tu al ly.

Guitar 1: *f*

Guitar 2: *cresc* *f* *full*

Bass: 5 5 5 5 5 6 5

Drums: x x x

Guitar Solo
N.C.(Gm7) (C) (G) (Bb) (C)

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

(G) (Bb) (C) (G) (Bb) (C)

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

3. There

8va

full

full

1/2

full

full

full

Gsus2 F#5 Fsus2

Vocal

She drew her wheel - chair to the edge — of the shore, and to —

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

A5 Em7

Vocal

— her legs she smiled, "You won't hurt me no more." But then a sight she d nev - er seen - made her jump and say,

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

Vocal

F CS G

3 3 3

"Look, a gold - en winged ship is pass - ing my way." Spoken: And it real - ly did - n't

Guitar 1

et ring

TAB

1 2 3 4 5 6 7 8 9 10 11 12

Guitar 2

TAB

Bass

Drums

Outro
Freely ♩ = 80

G5 N.C.(Bm7)

have to stop, — it just kept on go - ing. And so cas - tles

Guitar 1

TAB

0 3 5 7 9 10 7 7 7 7 7 2

Guitar 2

TAB

5 7

Bass

Drums

(Am7) (Bb5) (G) N.C.(Bb) (C)
 Vocal: made of sand slips in to the sea. e
 Guitar 1: [Melodic line with chords and bends]
 Guitar 2: [TAB: 5 2 6 8 5 0 8 8 2 3 0 5 3 6 7 5 6 6]
 Bass: [Empty staff]
 Drums: [Empty staff]

G N.C.(Bb) (C) G N.C.(Bb) (C)
 Vocal: ven tu al ly
 Guitar 1: [Melodic line with chords and bends]
 Guitar 2: [Melodic line with triplets and bends]
 Guitar 2 TAB: 5 3 5 6 8 5 3 6 7 5 (5) 3 6 7 6 8 0 (0) 2 3
 Bass: [Empty staff]
 Drums: [Empty staff]

Slower ♩ = 72

Chord progression for the first system:

G5 Gsus2 F#sus2 Gsus2 Bbsus2 Gsus2 C#sus2 Bbsus2 G#sus2 Bbsus2 F#sus2 Gsus2 F#sus2 Gsus2

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

Chord progression for the second system:

F#sus2 Gsus2 Bbsus2 Gsus2 C#sus2 Bbsus2 D#sus2 C#sus2 Bbsus2 C#sus2 G#sus2 Bbsus2 Gsus2 F#sus2 Gsus2 Bbsus2 C#sus2 D#sus2

Fade Out

Vocal

Guitar 1

TAB

Guitar 2

TAB

Bass

Drums

One Rainy Wish

Words and Music by Jimi Hendrix

Another of Jimi's "Honor Students," Eric Johnson, cites this ode to a dream as one of his personal favorites. It's also near the top of my list, primarily for its aesthetic appeal, but it has a sufficient amount of radical Hendrixian harmonic and rhythmic concepts to warrant some lengthy academically-minded musings.

To my knowledge, this was the first rock song to have the verse and chorus in different time signatures. Up 'til the last measure of the first verse it is in triple meter, 3/4 time, which is then replaced by the double meter, 4/4 time, of the chorus.

The harmonies contain numerous Jimi signatures, most notably by guitar 2 starting with the opening E6 chord and harmonization of the E major pentatonic scale (E F# G# B C#) in fourths, commencing with measure 6 to the exquisite A major add 9 voicing in the second measure of the verse. The guitar also has a decidedly "nasal" quality to it, due to the fact that the bridge and middle pickups were engaged simultaneously. This was before the advent of five-way pickup selectors on Stratocasters and Jimi attained this setting erroneously dubbed by most as the "out-of-phase" mode - by first removing the spring from its precursor, the three-way switch. This setting is also employed in "Castles Made Of Sand," "Wait Until Tomorrow" and "Ain't No Telling."

Gtrs 1 & 2: Tune Down 1/2 Step.

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass: Tune Down 1/2 Step.

① = G♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Free Time

N.C.

Vocal

C#m E A E

go. A m-st-y bue and the li-lac too, a nev-er to grow

Guitar 1

TAB: 9 11 9 11 11 | 12/14/12 13 | 10/12/10 9/11/9 | 9 11 9 11 (11) 9 11

Guitar 2

TAB: 4 4 4 6 4 4 4 4 | 9 9 7 9 7 7 7 9 | 5 4 6 4 7 4 2 2 | 9 11 9 9 9 9 9 9

Bass

TAB: 4 4 4 x | 7 7 7 5 | 5 5 5 4 | 7 7 7 7

Drums

Vocal

C#m E A

old. A there you were un-der the tree of song,

Guitar 1

TAB: 9 11 9 11 | 9 11 9 11 9 11 9 | 7 9 | 9 11 9 12 9

Guitar 2

TAB: 9 11 9 11 9 11 | 9 11 9 9 9 9 9 9 | 9 7 9 11 9 | 5 4 6 4 7 5 2 4

*T - Thumb on ⑥

Bass

TAB: 4 4 4 4 | 4 4 4 4 | 7 7 7 7 5 | 5 5 5 5 5

Drums

Chorus

Vocal

C# G# B F#

*I have nev - er laid eyes on you, a like a be -

Guitar 1

full full full full full

Guitar 2

let ring - - - - - let ring

Bass

Drums

choke

*Double tracked vocal.

Vocal

C# G# B F# C# G#

fore this time - less day. Ah, but you walked and ya once -

Guitar 1

full full full full full

Guitar 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Bass

Drums

B F# N.C.(F#) (E)

Vocal

Guitar 1

8va - - - - - loco 8va - - - - -

full full full full 1/2 full full

TAB

11 0 9 12 0 12 0 0 12 11 9 4 2 5 2 4 4 2 14 12 15 15 (15)

Guitar 2

le ring - - - - - let ring - - - - -

TAB

2 2 4 4 2 2 2 2 2 3 4 2 0 1 2 0

Bass

Drums

lo m fi l - -

Verse

(B) E A

Vocal

2. Gold-en _ rose the col-or of the dream I had

loco

full

TAB

6 7 7 7 10 10 7 0 7 10 0 5 7 5 7 5 4 2 4 2 4 2

Guitar 1

let ring - - - - -

TAB

2 3 4 2 0 0 1 0 2 4 2 2 4 4 0 4 5 0 2 2 4 2 2

Guitar 2

Bass

Drums

mp mf

Vocal

E C#m E

not too long a go. Mist - y blue and

Guitar 1

8va

TAB

5 7 5 6 4 4 4 4 11 9 11 9 11 9 11 9 12 9 12 9 11 9 11

Guitar 2

let ring

TAB

0 2 9 11 9 9 0 9 0 11 9 11 9 9 11 9 11 9 0 7 9 9 9 11 9 0 9

Bass

TAB

7 7 7 7 4 4 11 7 7 7 (5)

Drums

Vocal

A E C#m

li lac too a nev - er to grow old.

8va loco

Guitar 1

1/2

TAB

14 12 14 12 13 11 9 11 9 11 9 11

Guitar 2

let ring

TAB

5 6 4 7 5 2 4 2 2 0 9 9 9 11 9 9 11 9 11 9 11 9 11

Bass

TAB

5 5 7 5 7 7 7 7 7 7 4 4 4

Drums

Vocal

E A

A gold en — rose, the col-or of the dream I had.

Guitar 1

8va

TAB

9 11 9 11 9 11 16 14 17 14 16 14 17 14 17 14 16 14 16 10

Guitar 2

le ring — T let ring

TAB

11 9 11 9 11 9 9 9 9 9 7 9 7 5 6 4 7 2 4 2 4 2

Bass

TAB

4 4 7 7 7 4 5 5 5 4

Drums

Vocal

E C#m E D5

Mist - y blue and I - lac too. Go.d en — rose, the col-or of the

Guitar 1

8va

full full full

TAB

14 12 14 12 10 11 9 11 9 11 9 12 11 11 14 9 11 9 12 9 11 11 9 11

Guitar 2

let ring T

TAB

0 2 2 6 5 9 9 11 9 9 9 11 9 12 11 9 7 9 9 4 5 7 7

Bass

TAB

7 7 4 6 6 4 4 4 7 7 7 7 5

Drums

Vocal

A E C#m

dream I had. Mist y blue and li lac too. _

Sva *loco*

Guitar 1

TAB

17 14 17 14 17 14 12 10 11 9 11 13 12 14 12 13 11 9 9 11 9 11 9 11

Guitar 2

let nng

TAB

0 0 2 2 2 2 2 2 4 2 0 9 9 9 9 9 11 9 11 0 11 9 11 9

Bass

TAB

5 5 5 5 7 7 7 7 7 9 7 4 4 4 4 4 4

Drums

let nng

Vocal

Gold - en rose, gold - en rose, gold en rose, _

Guitar 1

TAB

9 11 9 11 11 9 11 9 11 11 11 11 9 11 9 11

Guitar 2

TAB

11 11 9 11 9 11 9 11 9 11 9 11 9 11 9 11 11

Bass

TAB

4 4 4 4 4 4 2 4 4 4 4 2 4 4 4 4 4 4

Drums

Outro

C

C#m

Oo.

Sia

Guitar 1

TAB

10 8 10 8 9 7 10 7 11 9 11 9 11 0 11 11

Guitar 2

T T T T T T

TAB

10 8 10 8 8 9 10 10 8 10 10 8 8 9 11 9 11 9 9

Bass

TAB

0 0 3 6 3 3 3 3 3 5 3 4 4 4 6 4

Drums

3 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6

C

Oo

Sia

Guitar 1

TAB

11 9 11 9 11 9 9 9 10 8 10 8 9 7 10 7 7 10 7 9 0 7 10 7

Guitar 2

T T T T T T

TAB

9 11 9 11 9 9 9 10 9 10 8 8 10 8 10 8 9 10 8 8

Bass

TAB

4 4 4 6 4 3 3 3 3 5 3 3 3 3 3 5 3 5

Drums

3 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6 3 6

3 3 3 3 3 3 3 3

Vocal

C#m

Oo.

Guitar 1

8va

TAB

Guitar 2

TAB

Bass

TAB

Drums

Vocal

C

Oo.

Guitar 1

loco

TAB

Guitar 2

TAB

Bass

TAB

Drums

C#m

Voca. *Spoken* It's on ly a dream. — I'd love to

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

C

Vocal tel. some bod - y a - bout this dream. The

Guitar 1

TAB

Guitar 2

TAB

Bass

TAB

Drums

C#m

Vocal
sky was filled with a thou - sand stars, while the

Guitar 1
8va

Guitar 2
T let ring T

Bass

Drums

C

Vocal
sun kissed the moun-tains blue. And e -

Guitar 1
8va

Guitar 2
T let ring T et ring T

Bass

Drums

C

Vocal

the col-or of the vel vet walls, sur-rounds us.

Guitar 1

8va

TAB

Guitar 2

let ring

TAB

Bass

Drums

Fade Out

Vocal

Guitar 1

8va

TAB

Guitar 2

let ring

TAB

Bass

Drums

Little Miss Lover

Words and Music by Jimi Hendrix

Mitch Mitchell's intro figure to "Little Miss Lover" exemplifies his uncanny knack for creating drum parts based on Hendrix's riffs. Other examples can be found in the introductions to "I Don't Live Today" and "Voodoo Child (Slight Return)."

Throughout the verses, Jimi's guitar assumes the character of a percussion instrument, the result of using a wah wah pedal in conjunction with muted strings. Going into the lead break he switches on his Octavia, playing a solo that practically covers the gamut of bends idiomatic to the rock and blues genre. Just in case you're a novice to string-bending, take heed and be sure to place all available digits behind the finger executing the bend for additional leverage and support. Most bends are done with the ring finger of the fretting hand, so your index and middle fingers will be the ones assisting in pushing a string up to the required pitch.

Gtrs 1 & 2: Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Bass: Tune Down 1 1/2 Step

① = C♭ ③ = A♭

② = D♭ ④ = E♭

Intro

Moderate Rock ♩ = 98

N.C.

The musical score for the introduction of "Little Miss Lover" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The second staff is for Guitar 1, also with a treble clef and the same key signature and time signature. Below the Guitar 1 staff is a TAB (Tape Automated Banking) section, consisting of six horizontal lines representing the guitar strings. The third staff is for the Bass line, with a bass clef and the same key signature and time signature. The bottom staff is for the Drums, with a drum clef and the same key signature and time signature. The Drums staff shows a complex rhythmic pattern with various note values and rests. The score is marked with a tempo of "Moderate Rock ♩ = 98" and a "N.C." (No Chord) instruction. A note at the bottom of the Drums staff states: "* Doubled octaves throughout song may be the result of doubletracking, the use of an 8-string bass or an early model octave pedal."

A7 A7#9 F#7 F#7#9 F#7 F#7#9

Vocal
ah, that-a feels like you. Would ya like to tag a - long? — Wel., I

Guitar I

TAB

Bass

Drums

— 3 —

C#m7 E9 F9 F#7 F#7#9 F#7 F#7#9

Vocal
real-ly don't need an y help lit-tle girl... but I think you can he.p me out an-y - way. *Spoken:* Aw ss - sock it to me. 2. Uh,

Guitar I

TAB

Bass

Drums
hi-hat + nde hi-hat + nde

Verse

Chords: F#7, F#7#9, F#7, F#7#9, F#7, F#7#9, F#7, F#7#9

Vocal: would you be-lieve _ ba by, I've been look-in' for a soul that feels like you for some _

Guitar 1: (Lead guitar part with bends and vibrato)

TAB: (Guitar tablature for F#7 and F#7#9 chords)

Bass: (Bass line with eighth and sixteenth notes)

Drums: (Drum kit notation including hi-hat, snare, and bass drum)

Chords: F#7, F#7#9, A7, A7#9, A7, N.C.

Vocal: time? _ Ex - cuse me while I see _ f the

Guitar 1: (Lead guitar part with bends and vibrato)

TAB: (Guitar tablature for F#7, F#7#9, and A7 chords)

Bass: (Bass line with eighth and sixteenth notes)

Drums: (Drum kit notation including hi-hat, snare, and bass drum)

Vocal

F#7 F#7#9 F#7 F#7#9

gyp-sy in me .s right, if you don't mind. Well, he sig-nals me o - kay, so I

Guitar

TAB

B

Bass

Drums

hi-hat + ride

Vocal

E9 F9 N.C.(F#7#9)

think it's safe to say I'm gon-na make a play. — Spoken: Aw, — yeah. ha, - ha.

Guitar 1

TAB

B

Bass

Drums

hi-hat + ride

Interlude

N C

Vocal

Ah, yeah. Ya see me walk towards you ba - by. Hey - Ah

Guitar 1

1/4

1/4

1 4

Bass

Drums

Guitar Solo

N C.(A5)

Vocal

yeah. Talk you in-to a... Ah, get in-to it

Guitar 1

grad. bend and release

w/ Octavia

full

2

2

Bass

Drums

Vocal

Guitar 1

Bass

Drums

Full

1/2

Full

Full

2

Full

Full

Vocal

Guitar 1

Bass

Drums

grad. release

1 1/2

2

2

2

on fill ---

* Played behind the beat.

Chorus

F#7#9

Vocal

Hey, — hey, — lit-tle Miss Lov - er, well, now there's so much you and me can dis -

Voc. Fig. 1

Hey, lit-tle Miss

Guitar 1

P.M. P.M.

TAB

* V/b - op note only

Bass

Drums

hi-hat ride

w. Voc. Fig. 1, 2 times

F#9

F#7#9

F#9

F#7#9

Vocal

cov - er Spoken But I think we should start, ah, yeh, think we should start r.ght now, ba-by, Hey,

End Voc. Fig. 1

Vocal

Lov - er

Guitar 1

1/4 1/4

TAB

Bass

Drums

hi-hat ride

w. Voc Fig 1, 5 times
N.C.(F#9)

Vocal

oh _ look at me with soul here. So _ good, lit-tle Miss Lov-er.

Guitar 1

TAB

Guitar 2

8va

TAB

*Vib. top note only.

Bass

hi-hat + ride

Drums

Vocal

F#9 F#7#9 F#9 *Begin Fade*

Hey, — ba - by. Oh!

Guitar 1

TAB

8va —

Guitar 2

TAB

Bass

Drums

h-hat + rdc

Vocal

N C (F#9) *Fade Out*

She makes ev 'ry thing good. — Hey, — lov - er, ah. —

Guitar 1

TAB

8va —

Guitar 2

TAB

Bass

Drums

h-hat + rdc

Words and Music by Jimi Hendrix

Examining the guitar solo from a theoretical standpoint will reveal why it works in relationship to the chord progression and should help you in developing your own melodies. For example, the solo commences on the root of the A major chord in the form of a string bend, then it moves along to roots of the next two chords in the progression, E major and F# minor. In the third and fifth measures he bends to C#, which is the third of the A major triad (A C# E), then releases it back to B, the fifth of the E major triad (E G# B).

The music of the majestic grand finale seems to take flight and “kiss the sky” on its new course of C# major. Note that beginning with measure 11, Jimi uses arpeggios based on the C# G# A#m B B# progression, and fades out with tremolo picked partal chords.

Verse

Musicians: SWW Rock 1-2-3-4
 A N.C.(E) (F#m) (D)
 Vocal 1. An - ger, ne smiles, tow er - ing in sh.n-y me tal - lic pur - ple ar - mour - Queen
 Guitar 1 *mf* w sligh. dist. let ring - - - - - let ring - - - - -
 TAB 5 5 6 7 8 9 10 11 12 13 14 0 2 1 2 4 2 2 4 2 4 0 5 7 7 7 9 9 7 9
 * T = Thumb on (6)
 Guitar 2
 TAB
 Guitar 3
 TAB
 Bass *mf*
 TAB 5
 Drums *mf*

166

(A) (E) (F#m) (D) (C#)

Vocal

Jeal-ous - y, en - vy waits be-hind him, her fire - y green gown sneers at the grass - y ground. —

Guitar 1

let ring ———— } let ring ———— | let ring ———— | let ring ———— |

TAB

5 7 5 6 (f) 1 1 2 2 2 2 4 2 4 0 5 7 4 6 8

Guitar 2

TAB

Guitar 3

TAB

Bass

mf

TAB

4

Drums

The musical score is arranged in a system with six staves. The top staff is for the Vocal line, featuring a melody with lyrics: "Jeal-ous - y, en - vy waits be-hind him, her fire - y green gown sneers at the grass - y ground. —". Above the staff are chord markings: (A), (E), (F#m), (D), and (C#). The second staff is for Guitar 1, showing a melodic line with triplets and a "let ring" instruction. Below it is a guitar tablature (TAB) line with fret numbers: 5, 7, 5, 6, (f), 1, 1, 2, 2, 2, 2, 4, 2, 4, 0, 5, 7, 4, 6, 8. The third staff is for Guitar 2, consisting of empty staves for a melodic line and a TAB line. The fourth staff is for Guitar 3, also consisting of empty staves for a melodic line and a TAB line. The fifth staff is for the Bass line, showing a single note in the second measure with a dynamic marking of *mf*. Below it is a TAB line with the number 4. The bottom staff is for the Drums, showing a simple rhythmic pattern with a single note in the second measure.

(D) (A) (Bm) (G)

Vocal

Blue are the life giv-ing wa - ters tak-ing for grant-ed, they qui-et-ly un-der-stand. —

Guitar 1

TAB

Guitar 2

mp
w/ clean tone

* Doubles bass g.r. simile at this point

Guitar 3

TAB

Bass

Drums

hi-hat

The musical score is arranged in a multi-staff format. The vocal line is at the top, with lyrics underneath. Below the vocal line are three guitar staves (Guitar 1, Guitar 2, and Guitar 3) and a bass staff. Each guitar staff has a standard musical notation staff and a corresponding TAB staff. The bass staff also has a standard musical notation staff and a TAB staff. The drums staff is at the bottom, with notation for hi-hat, snare, and bass drum. The score includes various musical notations such as chords, scales, and dynamics.

(D) (A) (Bm) G6 G#

Vocal

Once hap - py tur quise arm es lay op-po-site, read - y, but won-der why the fight .s on. —

Guitar 1

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

Drums

f w/ clean tone

f

The musical score is arranged in a standard multi-staff format. The Vocal line is at the top, with lyrics written below the notes. The guitar parts (Guitar 1, 2, and 3) include both standard notation and guitar-specific TAB notation. The Bass line is in the lower register, and the Drums part uses a standard drum notation with 'x' marks for hits. Chord symbols (D, A, Bm, G6, G#) are placed above the first staff. Dynamics like *f* (forte) are indicated. The piece concludes with a double bar line.

A

A

(A) (Bm) (D) (G) (G#)

Vocal

Ax - is 2. My

Guitar 1

mf

TAB

Guitar 2

TAB

Guitar 3

TAB

Bass

TAB

Drums

mf

3

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, with lyrics 'Ax - is' and '2. My'. The second staff is for Guitar 1, featuring a melodic line with triplets and a dynamic marking of *mf*. Below the Guitar 1 staff is a TAB (Tuned Arpeggiated Bass) staff. The third and fourth staves are for Guitar 2 and Guitar 3, respectively, both with TAB staves. The fifth staff is for the Bass line, and the sixth staff is for the Drums. The score includes various musical notations such as triplets, slurs, and dynamics (mf). The chord changes are indicated above the Vocal staff: (A), (Bm), (D), (G), and (G#).

Verse

N.C.(A) (E) (F#m) (D)

Vocal

Red is so con-fi-dent, he flash-es tro-pics of war — and rib-bons of eu-pho - ri - a.

Guitar 1

TAB

Guitar 2

mp

TAB

Guitar 3

TAB

Bass

Drums

ride h hat (open)

The musical score is arranged in a standard multi-staff format. The vocal line is at the top, with lyrics written below the notes. Chord changes are indicated above the vocal staff: N.C.(A), (E), (F#m), and (D). Guitar 1 has a melodic line with triplets and a TAB section below it. Guitar 2 plays a mid-paced melody with a 'mp' dynamic marking and has a TAB section. Guitar 3 is silent. The bass line provides a steady accompaniment. The drums feature a 'ride' cymbal pattern and an 'h hat (open)' pattern, with various accents and triplets.

(A) (E) (F#m) D5 N.C (C#5)

Vocal

Or - ange is young, - full of dar-ing, but ver-y un-stead y for the first go round -

Guitar 1

Guitar 2

Guitar 3

Bass

Drums

nde hi hat (open)

The musical score is written for a band. The vocal part has lyrics: "Or - ange is young, - full of dar-ing, but ver-y un-stead y for the first go round -". The guitar parts include TAB notation. The drums part includes notation for ride and hi-hat.

(D) (A) (Bm) (G)

Voca
My Yel-low in this case _ is not so mel-low. In fact, I'm try'n' to say it's fright-ened like me. ____

Guitar 1
let ring

Guitar 2
steady gliss.

Guitar 3

Bass

Drums
ride hi-ha (open)

The musical score is arranged in a standard multi-staff format. The top staff is for Vocals, with lyrics written below the notes. Above the vocal staff, four chords are indicated: (D), (A), (Bm), and (G). The first guitar staff (Guitar 1) features a melodic line with triplets and a 'let ring' instruction. The second guitar staff (Guitar 2) has a melodic line with a 'steady gliss.' instruction. The third guitar staff (Guitar 3) is empty. The bass staff shows a melodic line with triplets. The drums staff includes a 'ride' pattern and a 'hi-ha (open)' instruction. The score is written in treble and bass clefs with a key signature of one sharp (F#).

Gtr. 2 tacct

Gtr. 2 tacet

[illegible]

Guitar Solo

Chords: A E F#m N C.(G) A E

Vocal

Yeah

Guitar 3

Full w/ Fuzz Face dist pedal

full full fu l full grad release full fu l fu l

Guitar 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Bass

Drums

Vocal

Chords: F#m Gadd9 A E

Guitar 3

full

semi-ham. 1/2

Guitar 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Bass

Drums

Vocal

N.C.(F#m) G A E

Guitar 3

TAB

Guitar 1

TAB

Bass

Drums

et ring

let ring

let ring

full

full

full

Vocal

F#m G6 N.C.(A) (E7) (F#m) (G)

Guitar 3

TAB

Guitar 1

TAB

Bass

Drums

tom fill

Outro Solo

Gtr 1 tacet

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full, full, full

Bass: 6 6 6 6 4 4 5 6 6 6 4 6 1 3 1 3 2 4 2 3 5 3 5

Drums: ride, ride, ride, ride, ride, ride, ride, ride, ride, ride, tom fill, 12, tom fill, 12

* Chords played to Mellotron (early kybd. sampler that utilized tapes vs. electronics) for remainder of tune.

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full, full, full

Bass: 6 6 6 6 6 6 4 3 6 4 3 6 4 1 2 1 2 2 4 4 3 5 5

Drums: ride, ride, ride, ride, ride, ride, ride, ride, ride, ride, tom fill, 12, tom fill, 12

Chords: C#, G#, A#m, B, B#

Drums: full, full, full, full, full, full, full, full, full, full

Bass: 6 6 6 6 6 6 4 3 6 4 3 6 4 1 2 1 2 2 4 4 5 5 3

Drums: ride, ride, ride, ride, ride, ride, ride, ride, ride, ride, tom fill, 12, tom fill, 12

* 2nd string sounds unintentionally

Guitar 3

C# G# A#m B B#

1 1/2 1/2 (15) 1/2 full (16) (16) 14 full 16 full * fdbk.

TAB

15 15 0 13 14 16 (16) (16) 14 15 14 16 16 X

Bass

4 6 6 6 6 4 3 6 4 8 6 4 1 3 3 1 3 3 4 4 2 5 5 3

Drums

* Microphonic fdbk. not caused by string vibration.

Guitar 3

C# G# A#m B B#

full 16 14 16 14 13 10 full 16 10 full 16 14 16 (16) full 16 (16) 14 14 full 16

TAB

16 14 16 14 13 10 16 10 16 14 16 (16) 16 (16) 14 14 16 X

* Played ahead of the beat.

Bass

4 4 6 6 6 6 4 6 8 4 3 6 4 3 6 4 1 0 3 1 0 3 1 2 4 4 3 5 5 6

Drums

Guitar 3

C# G# A#m B B#

10 0 9 0 13 9 9 4 4 4 4 4 4 6 0 6 0 6 9 6 9 6 11 7 11 7 12 8 12 8 8 9

TAB

10 0 9 0 13 9 9 4 4 4 4 4 4 6 0 6 0 6 9 6 9 6 11 7 11 7 12 8 12 8 8 9

Bass

4 6 6 6 6 6 4 3 6 4 3 1 3 3 3 0 1 2 4 4 3 5 5 6

Drums

Guitar 3

TAB

Bass

Drums

Chords: C#m, G#m

Guitar 3

TAB

Bass

Drums

Chords: A#m, B, B#

Guitar 3

TAB

Bass

Drums

Chords: C#m, G#m

Annotations: full, 1/2

